

All Is Interwoven

Written by Mark Shaffer, Features Editor

Tuesday, 09 February 2016 13:10 - Last Updated Tuesday, 09 February 2016 16:43



A cinematic conversation with Beaufort Filmmakers VW Scheich & Uyen Le

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FADE IN

INT. PRIVATE SCREENING ROOM – NIGHT

ON SCREEN the credits roll for a film titled INTERWOVEN. It's shaky grainy stuff obviously BOOTLEGGED footage.

The theater's empty save for two FIGURES, one FAT and one THIN – sitting several rows apart in the back of the house SILHOUETTED against the flickering light from the projector. The fat man in the back puffs a cigar. Blue plumes of smoke drift through the light. The thin man sports a fedora and flips open a notebook.

CIGAR MAN

Impressive. Let's get to it. Time is money and I'm short of both. What's the skinny?

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HAT MAN

(Flipping through notes)

The picture's "Interwoven." First feature from Rareform Pictures, husband and wife team – VW Scheich and Uyen Le. Relocated from L.A. to Beaufort last year. He's got a background in big budget visual effects. She's an entertainment attorney.

The fat man GRUNTS.

HAT MAN

This Beaufort International Film Festival seems key. Lots of buzz. These two won the short film a few years back and made a connection with...

(Pauses and looks up)

Weeks.

CIGAR MAN

(Pounds chair)

GARY Weeks? Blast the man! He's ubiquitous!

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HAT MAN

(Clears throat)

These three got a picture in the pipeline - one of Weeks'. Feature comedy called "Basement Bob" set to shoot in Beaufort. It would mean the return of movies to the Lowcountry.

TIGHT on Cigar Man's fat FINGERS as they drum the arm of the chair.

CIGAR MAN

So, that's the game, eh? Pretend you're a writer from some local rag out for an interview. They eat that stuff up. Can't resist. I need to know what they're capable of.

HAT MAN (folding notebook)

Sure thing, boss. Whatever you say...

INT. AN APARTMENT - DAY

Hat Man posing as a WRITER sits with his BACK to CAMERA, pad and pen visible facing the filmmakers. A TIGER leaps from a giant CIRCUS POSTER plastered across the entire wall behind them.

WRITER: Structurally, this isn't like anything else I can recall. How did you go about developing and nurturing it?

VW Scheich (below): When you're an independent filmmaker it's a daunting task because you have all these BIG movie ideas and no big movie funding. It's a little discouraging. The reality is that you go to theater and see these movies that you you don't like and you think, Gosh if I had fifty million dollars I would do blah, blah blah.



Uyen Le: Or even if we had one tenth of that budget!

VW: You get very disgruntled, right? Eventually I got to a place where I can work on these big movies as part of the crew, but how am I going to make my own movie? I sort of slipped into this funk. Uyen was off on a retreat and I was sitting at home and I watched this documentary series on Netflix called "The Story of Film." I'm watching these old filmmakers making movies with no color, no sound, no digital effects, and they still hold up today. I found it very inspiring. I took this to heart and thought that if I'm going to follow these legendary filmmakers – names I remember from film school – what do I have to work with? What are my assets? Because I can get so far along in the production process and then I just need money.

But what if money is no object, because we don't have any and what

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After the 2015 Oscars, I had a chance to meet (and interview) Oscar-winning director Peter Jackson. We had a great conversation about his work on "The Hobbit" and "The Lord of the Rings" trilogies. He is a very funny and down-to-earth guy. We talked about his career, his love of film, and his upcoming project, "The Hobbit: The Desolation of Smaug".